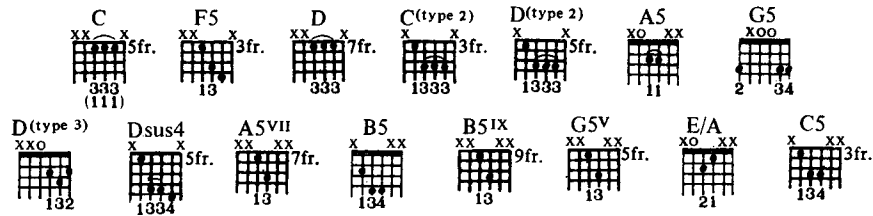


BIG GUNS

Words and Music by
Rachel Bolan, Scotti Hill,
Dave "The Snake" Sabo and Rob Affuso



Moderate Rock ♩ = 136

Intro G5 Gtrs. I & II

N.C. 1/4 P. *semi-harm. 1/4 P. *semi-harm. 1/2 P. *semi-harm. 1/2 P.

C/G Rhy. Fig. 1 Bb/G P.M.-----4 P.M.

C/G (end Rhy. Fig. 1) Rhy. Fig. 2 Bb/G w/Fill 1 Gtr. I C/G (end Rhy. Fig. 2) P.M.-----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

w/Rhy. Fig. 1 (Gtrs. I & II) Gtr. III Bb/G C/G ⑥3fr. G P.M.-----4 C F5 8va- P.M.-----4

w/slide vib. w/slide

15 15 15 22 19 20

Fill 1 Gtr. II

sl. slight P.M.-----4 *Gtr. III

sl. *w/slide

Half time feel
w/Rhy. Figs. 1 & 1A (Both 2 times)

E5

Ooh, _____ yeah! _____

(Gtr. IV out) *8va-* *loco*

H P H P H P H P H P H P

6 6

15 19 15 19 15 19 15 16 14 16 14 15 14 16 14 16

H

N.C.

E5

Yeah! _____

w/Fill 1

N.C.

E5

Ha, ha, ha. _____ When the clock _____

Coda w/Rhy. Fig. 1A (Both gtrs.)

G5 D C E5 G5 D

strikes mid - night, you know, I'm a - live! _____

N.C.

E5

Segue to TORNADO

Fill 1

6

slack

trem. bar

6

slack

9 7 (7)

*Depress bar before striking note.

Additional Lyrics

- When I'm feeling wicked and my blood is running hot,
Electric is my touch, baby. You don't know what you got.
Only in the evening and at night I come alive.
So try to keep your passion deep. I need it to survive. (To Pre-chorus)

8va-

G5 ③3fr. G B5 ⑤2fr. B B5 B ⑤2fr. B B5 B ⑤2fr. B A5

P.M. P.M. P.M. P.M. P.M.

8va-

T P T P T P H P H T P T P Full sl. loco sl. sl. P H H P T P T P T P T P T P

T P T P T P H P H T P T P Full sl. sl. P H H P T P T P T P T P T P

19 17 19 15 19 14 17 14 17 19 15 19 14 16 (16) 7-9 10-12 5 0 3 5 0 12 8 10 7 12 8 10 5 12 8 10 (7) 12 8

The musical score for 'The Wind' by Gustav Mahler, showing the vocal line and piano accompaniment. The vocal line features a melodic phrase with various ornaments and a final flourish. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

2nd time substitute Rhy. Fill 2

Chorus w/Rhy. Fig. 1A (Both gtrs.)

G5 D5

⑤5fr. D D5 D D5 sl. E5

P.M. P.M.

you need. Up - on your love I feed. When the clock strikes mid -

Harm. (8va) 1 6

trem. bar

Harm. 1 6

(5) 4 5 7 (7) 4 5 7 (7) 5 3 2 2 0

w/Rhy. Fig. 1A (Both gtrs.) (1st time, 1st 3 bars only)

C E5 G5 D N.C. E5 G5 D C E5

night, I'm on the prow of love. When the clock strikes mid - night, yeah, the time -

1. w/Rhy. Fill 1 (Both gtrs.) 2.

G5 D N.C. A5 N.C. E5 w/Rhy. Fig. 1A (Both gtrs.) G5 D

is right to call you out! - you out. When the clock strikes mid -

To Coda w/Rhy. Fig. 1A (1st 3 bars only) (Both gtrs.)

C E5 G5 D N.C. E5 G5 D C E5

night, when the wick - ed moon, it starts to rise, when the clock strikes mid - night,

G5 D N.C. B5

you know I'm a - live.

Both gtrs. (cont. in slashes) Gtr. III 8va

Gtr. solo I&II ⑤2fr. B B5 ⑤2fr. B B5 ⑤2fr. B

P.M. P.M. P.M.

TPH TPH TPH TPH TPH TPH TPH TPP

6 6 6 6 6 6 6 6

TPH TPH TPH TPH TPH TPH TPP

14 7 10 14 7 10 14 7 10 14 7 10 14 7 10 14 10 7

(7) 2 4 2 4 2 4 2 4

Rhy. Fill 2

Harm. (8va) 6

trem. bar 6

vib. w/bar Harm. 6

(5) 4 5 7 (7) 5 3 2 2 0

MIDNIGHT / TORNADO

MIDNIGHT

Words and Music by
Matt Fallon and Dave "The Snake" Sabo

E5 A5 G5 F#5 B5 C5 D5
 11 11 134 134 134 133 133 5fr.

Moderately fast Rock ♩ = 152
 Half time feel
 Rhy. Fig. 1

Gtr. I
 f
 Intro
 Rhy. Fig. 1A
 slight vib.
 P.M.
 (end Rhy. Fig. 1)
 w/Rhy. Fig. 1A (Both gtrs.)
 (end half time feel)
 E5
 slight P.M.
 (end Rhy. Fig. 1A)
 slight P.M.
 (7)
 0 2 3 3 2 0
 ⑥open 2fr. 3fr. A5 ⑥3fr. 2fr. (end half time feel) ⑥open E (end half time feel) E5
 E F# G A5 G F# E5
 P.M.

Gtr. III
 Full
 Full
 H P P Harm.
 2 0 2 2 (2) 2 3 2 0 7 7
 ⑥open (Gtr. II cont. in notation) 2fr. 3fr. ⑥3fr. 2fr. A5 G F# A5
 E F# G A5 G F# A5
 P.M. slight P.M. Full
 trem. bar
 1/2
 3 5 6 7 6 5 3 0 5 0 3 0 3 0 15 (15/7) (15/7) (15/7)
 5 0 2 3 3 2

D Em Cadd9
 slight vib. trem. bar slack
 vol. off
 A.H. Full (8va)
 Full A.H.
 sl.

Detailed description: This system contains three staves. The top staff is a guitar melody in treble clef with a key signature of one sharp (F#). It includes notes for chords D, Em, and Cadd9. Performance markings include 'sl.' (slide), 'slight vib.' (slight vibrato), 'trem. bar' (tremolo bar), and 'slack'. The middle staff is a bass line in bass clef with fret numbers 11, 12, 14, and 0. The bottom staff is a guitar accompaniment in treble clef with fret numbers 7, 5, and 9. A volume swell is indicated by a wedge and 'vol. off'.

G Cadd9
 mf let ring sim.
 3 0 3 0 3 0 3 0

Detailed description: This system contains two staves. The top staff is a guitar melody in treble clef with a key signature of one sharp (F#), starting with a 'mf' (mezzo-forte) dynamic and a 'let ring' instruction. It includes a 'sim.' (simulazione) marking and a 'Cadd9' chord. The bottom staff is a bass line in bass clef with fret numbers 3, 0, 3, 0, 3, 0, 3, 0.

G Cadd9 G
 rit. sl. sl.
 3 0 3 0 3 0 3 0

Detailed description: This system contains two staves. The top staff is a guitar melody in treble clef with a key signature of one sharp (F#), including a 'rit.' (ritardando) instruction and 'sl.' (slide) markings. It features chords G, Cadd9, and G. The bottom staff is a bass line in bass clef with fret numbers 3, 0, 3, 0, 3, 0, 3, 0.

Gtr. I Cadd9 G D

I re - mem-ber, I re - mem-ber you, oh yeah!

Gtr. III

P.M. 4 sl. sl. sl.

Gtr. II

P.M. 4 P.M. 4 semi-harm. p semi-harm. Full A.H. 4 (8va)

Em Cadd9 G

Woh, 8va yeah.

Gtr. IV

Full loco H P

sl.

sl.

4th Verse
w/Rhy. Fig. 1 (2½ times) & Fill 1

G Cadd9 G Cadd9

Woke up to the sound of pour-ing rain. Washed a-way a dream of you.

G Cadd9 w/Rhy. Fill 1 & Fill 2 Gtr. II ^⑥open ^{sl.} E D w/Rhy. Figs. 2, 2A & 2B (All 1st 3 bars only)

But noth-ing else could ev-er take you a-way.

Cadd9 D Gtr. I w/Rhy. Fill 4 Cadd9

dream come true. Oh, my dar-lin', I love you.

Chorus
w/Rhy. Figs. 3, 3B & Rhy. Fill 5

G D Em Cadd9

— Re-mem-ber yes-ter-day, — walk-in' hand in hand. — Love let-ters in the sand. — I re-mem-ber you. —

G D Em Cadd9

— And through the sleep-less nights, — through ev-'ry end-less day, — I'd wan-na hear you say —

w/Rhy. Figs. 3, 3A & 3B w/Rhy. Figs. 3, 3A & 3B

Cadd9 (All 4th bar only) G D Em

I re-mem-ber you. — Re-mem-ber yes-ter-day, — walk-in' hand in hand. — Love let-ters in the sand. —

Cadd9 G D Em

I re-mem-ber you. — Through all the sleep-less nights, — through ev-'ry end-less day, — I'd wan-na hear you say —

Fill 1 (end of Guitar solo)

Fill 2 (Gtr. III)

Rhy. Fill 4 (Gtrs. II & III)

Rhy. Fill 5 (Gtr. III)

Rhy. Fill 6 (Gtr. II)

[illegible]

Guitar Solo:

Chords: D, Cadd9, G

Techniques: vib. w/bar, semi-harm., P.M., Full, 1/2, sl., Fdbk.

Notes: (11) 11 (11) 9 11 9 4 4 5 7 4 5 (5) 4 5 (5) 7 12 (12) (12)

Bass Solo:

Notes: 7 7 5

Cadd9 G Cadd9 *Fade out w/vol. knob.

Oh.

A.H. 1 1/2 (15ma) A.H. 1/2

sl. rake sl. vib. w/bar sl. A.H. 1/2 1 1/2 trem. bar trem. bar

A.H. pitch: A

Guitar solo

G

Cadd9

The first system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur over the first four measures, followed by a whole note. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur over the first four measures, followed by a whole note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a long slur over the first four measures, followed by a whole note. The notation includes various musical symbols such as slurs, ties, and accidentals.

G

Cadd9

G

The second system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur over the first four measures, followed by a whole note. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur over the first four measures, followed by a whole note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a long slur over the first four measures, followed by a whole note. The notation includes various musical symbols such as slurs, ties, and accidentals. Below the staves, there is a section of text: "A.H. pitch: F#".

A.H. pitch: F#

Coda Cadd9

Gtr. I

I re - mem - ber you.

Gtrs. II & III

sl. 12 p

Bridge

⑤ open A Am ⑥ open E Em ⑤ open A Am

We've had our share of hard_ times, but that's the price_ we paid_ And through it all_ we kept the

1/4 1/4 1/4 1/4

semi-harm

*Two gtrs. arr. for one. (Next 3 bars only)

D Dsus4

prom - ise that we made. Well, I swear you'll nev - er be lone - ly.

Gtr. III

sl. (15) H P

Gtr. II

3rd Verse
w/Rhy. Fig. 1 (2½ times)
G

Cadd9

G

We spent the sum - mer with the top rolled_ down, _ wished ev - er af - ter would_

Full

Gtr. II

*clean tone

Full

14 12 14 12 14 14 12

*Next 4 bars only.

Cadd9

G

be like this. _ You said "I love you, babe" with -

sl.

12 12 14 14 12 10

sl.

w/Rhy. Fill 1

Cadd9

Gtr. pick

sl.

sl.

w/Rhy. Figs. 2, 2A & 2B

D

Cadd9

out a _ sound. _ I said I'd give _ my life for just one _ kiss. _

D

Substitute Rhy. Fill 2

Cadd9

I'd live for your smile, _ and die for your kiss. _

D.S. al Coda

Rhy. Fill 2 (Gtr. III)

A.H.

C5

T T T

A.H.

T T T

5 5 3

10 (22) 9 (21) 8 (20)

(end Rhy. Fig. 3)
To Coda Cadd9

Em G

I'd wan - na hear you say — I re - mem - ber — you, — oh — woh, —

(end Rhy. Fig. 3A)

sl.

(12)

sl.

(end Rhy. Fig. 3B)

sl.

(12)

sl.

Cadd9 G Cadd9

oh. —

sl.

sl.

sl.

sl.

2nd time substitute Rhy. Fill 3
Em

Fig. 3 G
(Gtr. 1)

Re-mem-ber yes-ter-day, — walk-ing hand_ in hand._ Love let-ters in the sand. —

Rhy. Fig. 3A

Rhy. Fig. 3B

Rhy. Fig. 3B

Cadd9

G

D

I re - mem - ber you. — And through the sleep - less nights, — through ev - 'ry end - less day, —

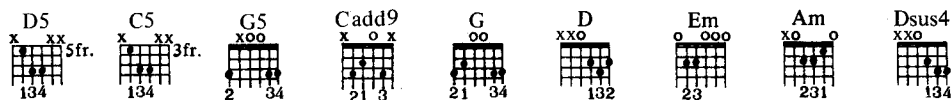
Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal line is written in treble clef, and the guitar accompaniment is written in treble and bass clefs. The guitar part includes fret numbers and a capo on the first fret. The piece concludes with a double bar line and a repeat sign.

Rhy. Fill 3 (Gtr. III)

E5

I REMEMBER YOU

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock $\text{♩} = 120$

Intro

G Rhy. Fig. 1 (Gtr. I) (acous. gtr.) Cadd9 (end Rhy. Fig. 1)

mf let ring — — — — — let ring — — — — —

H P

H P

1st Verse
w/Rhy. Fig. 1 (2½ times)

G Cadd9 G

Woke up to the sound of pour - ing rain. The wind would whis - per and I'd

Cadd9 G

think of you. And all the tears you cried that

Cadd9 Gtr. III D5 C5 C5

called my name. And when you need - ed me, I came through.

sl. P.M. J sl.

let ring — — — — — *sim.* *f*

3 (0) 3 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3 3

0 0 0 0 0 0 2 2 2 2 2 2 2 2 0 0 0

2 2 2 2 2 2 0 0 0 0 0 0 0 0 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. II P

sl. P.M. - 4 Full (8va) (cont. in slashes) slack

Full trem. bar slack

A.H. pitch: E

(17) sl.

G5 A5 w/Fill 3 D5(type 2) G5 F#5 F5

last licks. Lick it. You're bet-ter off dead than - a mak - in' a mess_ of,

Gtr. I E5^{IX} E5(type 3) Free time

mess of, _ mess_ of me, _ yeah! _ (Spoken:) You make a mess of me

Gtr. II P H P grad. rit.

and it'll be the biggest mess you ever made, baby! Ha, ha, ha.

slack semi-harm. trem. bar slack

Fill 3

1½ 1 slack 1 P slack

semi-harm. trem. bar

1½ 1 slack 1 P slack

12 9 7 (7) 4 (4) 0

Additional Lyrics

2. Now, Billy Boy's out havin' a ball.
He's playin' fiddle at the local bar.
Dark shades, cool kicks,
He's Hollywood Boulevard.

Slick Daddy with his fat cigar,
He's sayin', "Sign it on the dotted line."
He shook his head and said,
"All I need's that fiddle of mine. That's all." (To Pre-chorus)

⑥3fr. open G E G

D5^{vii} A5 8va Full slack Full 1/2

trem. bar slack Full 3 P sl. loco 1/2

(11) 12 11 10 11 9 11 12 9 0 17 (17) 17 15 15 17 (17) sl. P.M. 15 14

⑥3fr. 4fr. 5fr. open G G# A E

Full sl. sl. Full A5

sl. Full sl. sl. Full

(14) 12 14 12 13 12 10 12 10 17 19 14 16 12 14 10 12 7 9 10 7 9

P sl. 12 10 sl. sl. *Let last note fade w/vib. over 1st 2 bars of D.S.

Coda (w/last bar of Rhy. Figs. 2 & 2A)

⊕ F#5 F5

mak - in' a mess_ of m - m - m - m - m - m - m - m - me...

w/Rhy. Figs. 2 & 2A w/Fill 2

E5(type 3) G5

Gtr. I

⑥12fr. E sl.

One, two, ba-by, what ya do. Oh... You're

G5 F#5 F5

w/Rhy. Fill 1

Gtr. I

pick slide steady gliss.

w/Rhy. Figs. 2 & 2A

E5(type 3)

bet - ter off dead than - a mak - in' a mess_ of me. Five, six, take your_

Riff A (Gtr. II)

2 0 0 1 2 2 2 0 1 0 3 2

P P

Fill 2

H H P P sl. H H P sl. H H P P sl. P H P P P H sl.

15 17 19 17 15 14 15 17 14 12 13 15 13 12 10 0 12 14 12 11 14 12 14 14

P H

vib. w/bar

2. *E5IX* *G5*

Say, trou - ble keeps knock - in',

P *H* *P*

0 3 4 *P* 0 *H* 2 2 0 1 0 *P* 3 3 (3) (3) (3) (3)

D5 *D#5* *E* (6 open)

but Bil - ly keeps rock - in' like this.

A.H. (8va)

A.H. (8va)

(3) (3) (3) (3) 7 7 (7) (7) 7 7 5 5

Half time feel Interlude *trem. bar* *slack* *D5* *E5 (type 2)*

Huh!

A.H. (8va) Full

P.M. *P.M.* *semi-harm.* *semi-harm.* *P.M.* *A.H. Full* *P.M.*

(0) 7 5 0 0 0 5 6 7 0 5 0 3 0 (0) 7 5 0 0 0

P *P.* *P.* *P.* *P.* *P.*

D5 *A.H. Full (8va)* *G5*

P.M. *P.M.* *Full* *P.M.*

A.H.

5 6 7 0 5 0 5 (7) (7) (7) 7 5 0 0 0 5 6 7 0 5 0 3 3

P *P.* *P.* *P.* *P.* *P.*

3rd time substitute Rhy. Fill 6
 ⑧12fr.
 E

G5^{XII} F#5 (end Rhy. Fig. 2) F5 E5^{IX} *sl.*

bet - ter off dead than - a mak - in' a mess_ of me._

(end Rhy. Fig. 2A) Rhy. Fill 1- *sl.*

P.M. P H *sl.*

9 7 7 7 7 7 9 9 (9)

3 0 0 0 0 0 0 0

*Gtr. I: Vib. w/slide throughout.

w/Rhy. Figs. 2 & 2A
 E5 (type 3) G5 A5 D5 (type 2)

Five, six, take your_ last licks. Sev - en, eight, I'm gon - na

G5^{XII} 3rd time to Coda F#5 F5

give it to you straight. You're bet - ter off dead than - a mak - in' a mess_ of me._

1. Gtr. I E5^{IX} *sl.* E5 (type 3)

Gtr. II

P H P

2 0 0 1 2 2 2 0 1 0 2 2

P H P

Rhy. Fill 6 (Gtr. I)

sl. 3 3 **steady gliss.*

P.M.-----

(9)

12 17

*sl. *Slide down stg. in steady gliss while picking specified rhythm.*

2nd & 3rd times substitute Rhy. Fill 4

Pre-chorus

Gtr. I

Sing for your sup - per, but no - bod - y rides for free. 1. Eat 2.3. Take

Gtr. II

Full P A.H. (8va) P P semi-harm. semi-harm. P.M. - - - A.H. (8va)

A.H. pitch: F#

B5 (cont. in notation) P.M. - - -

sl.

1/2 (Gtr. I cont. in slashes)

Gtr. I P P

Gtr. II *semi-harm. 1/2 P P *semi-harm. P

*Refers to Gtr. I only.

Rhy. Chorus

Fig. 2 E5(type 3)

(Gtr. I)

G5 A5 D5(type 2)

One, two, ba - by, what ya do. Three, four, let me show you the door. You're

Rhy. Fig. 2A (Gtr. II)

Rhy. Fill 4 (Gtr. I)

H

P.M. - - - H

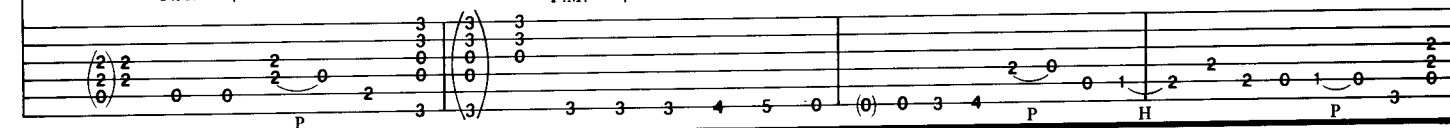
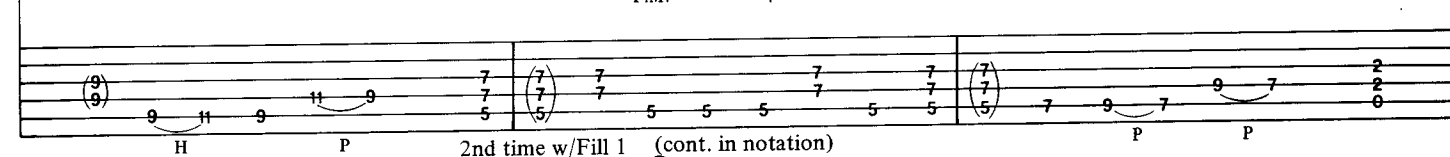
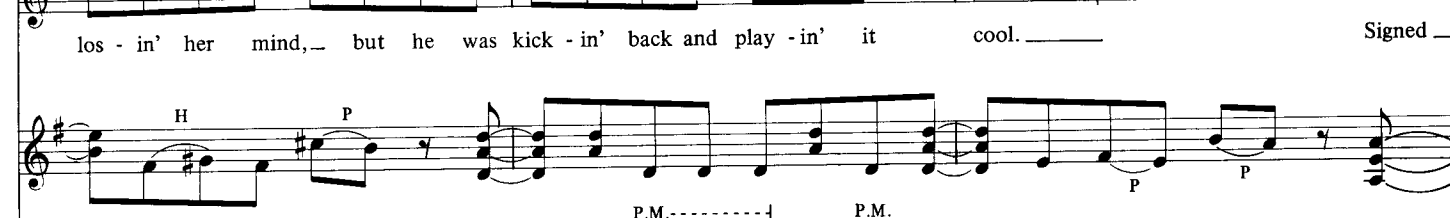
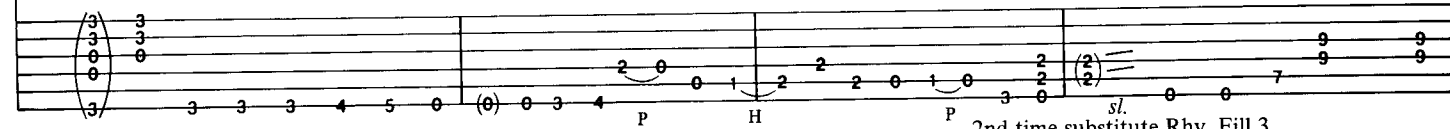
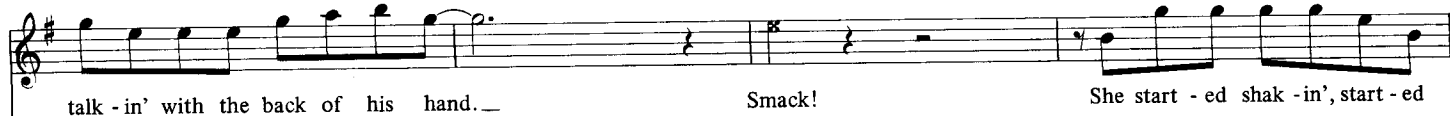
sl.

sl.

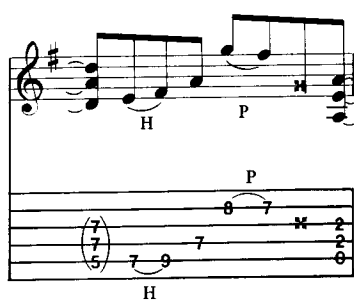
(cont. in notation)

⑥3fr.4fr. 5fr. open
G G# A E
P.M.-----J N.C.

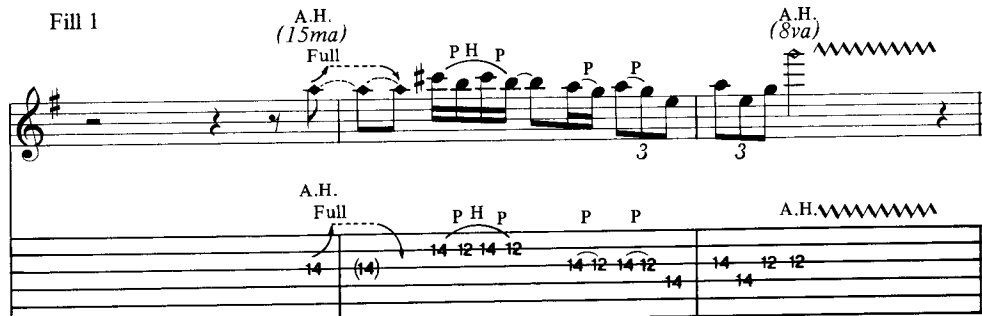
Gtr. I
E5 ⑥open
E
P.M.-----J



Rhy. Fill 3 (Gtr. II)



Fill 1



D5 E5 E5(type 2) E5(type 3)

A.H. (8va) Full

P P.M. P.M. P.M. P P.M. P.M. P

(0) 0 0 0 5 6 7 0 0 (0) 0 0 0 5 6 7 0 P 3 0

1st, 2nd Verses
2nd time substitute Rhy. Fill 2
Rhy. Fig. 1

D5 E5(type 2) D5

*P.M. sl.

1.T - Bone Bil - ly just a - sing - in' the blues... He caught his
2. See additional lyrics

Harm. Harm. P

sl. H

P P.M. let ring 4

Harm. Harm.

sl. H

*Play only lowest note of chord when P.M. is indicated (throughout).

A5 G 3fr. open E G5

P.M. sl. P.M. P

la - dy with an - oth - er man. Lit up a smoke and did some

Rhy. Fig. 1A

P.M. P.M. H P sl. P

*semi-harm.

P.M. P

H P sl. P

*2nd time only.

* Rhy. Fill 2 (6)open E D5

P.M. Harm. Harm. P

Harm. Harm.

(2) (2) (2) 7 7 9 9 9 7 7 5

P

*Rhy. Fill 2 includes Gtrs. I & II.

MAKIN' A MESS

Words and Music by
Sebastian Bach, Rachel Bolan
and Dave "The Snake" Sabo

E5 7fr. 133
 D5 5fr. 133
 E5(type 2) 7fr. 133
 E5(type 3) 11
 A5 11
 G5 2 3
 D5vii 7fr. w/slide
 G x000x 2
 B5 x 133
 D5(type 2) x 13
 G5xii 12fr. w/slide
 F#5 11fr. w/slide
 F5 10fr. w/slide
 E5ix 9fr. w/slide
 D#5 4fr. 133

Fast Rock ♩ = 200

Half time feel

Intro (Gtrs. tacet)

Oh yeah! _____

*Gtr. I E5

Gtr. II

f P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 5 0 3 0

*w/slide on pinky

D5 E5

All right. _____

A.H. (8va) Full

P P.M. P.M. P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 5 0 3 0

(end half time feel)

Crank it up! Woo!

sl. P semi-harm. P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 5 0 3 0

Chorus
w/Rhy. Fig. 1 (3 times)
N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am. _____

N.C.

Here

I

am. _____

Substitute Rhy. Fill 1 (Gtr. II)

A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a whole note chord labeled "N.C." above it and "Here" below it. The second measure is a whole rest. The third measure contains a whole note chord labeled "I" below it. The fourth measure contains a whole note chord labeled "am. _____" below it. Above the fourth measure, there is a bracketed phrase labeled "Substitute Rhy. Fill 1 (Gtr. II)" which includes a quarter note F#, an eighth note G, an eighth note A, and a half note B.

N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am. _____

w/Rhy. Fig. 3
 N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am. _____

(Resume Rhy. Fig. 3)

The musical notation is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, the chords G5, A5, and N.C. are indicated. Below the staff, the lyrics 'Come on, take my lov - in' while you can.' are written, with hyphens indicating syllables spanning across notes.

G5 A5 N.C.

Come on, take my lov - in' while you can.

w/Rhy. Fill 4 (2 times) (E7)

1/4

P

3

Full

P

1/2

hold bend

P

Full

1/4

P

3

Full

P

1/2

hold bend

P

Full

9 7 9 9 7 8 9 7 9

9 7 9 7 (15) 12 12 14 14 14 (14) 12

w/Rhy. Fig. 2 (Gtrs. I & II)
B5 Full

Grtr. III

sl.

sl.

⑤ open A

D5

③ 2fr. A

A5

G5 1/2

sl.

Full

sl.

sl.

P.M.

1/2

0 14 12 14 14 12 14 13 12 10 (10)

[illegible]

w/Rhy. Fill 6 & Fill 1
B5
A.H. A.H.-----
(15ma) (15ma)

P P
3

1/2 P

D5
A.H. (8va)
P

A.H. (8va)
P

A.H. (8va)
P

Full

A.H. A.H.-----
10 9 7 9 (9) 9 (9) 7 9 9 7

1/2 P

A.H. P A.H. P A.H.

9 7 9 7 9 7 (7)

Full

A.H. pitch: F#

A.H. pitch: F#

Rhy. Fill 6 (Gtrs. I & II)

B5

D5

sl.

4 4 7
4 4 7
2 4 6 5

sl.

Fill 1 (Gtr. IV)

w/Rhy. Fill 3
E^{VI} D^{IV} (Gtr. I tacet) ©17fr. A

P.M.-----J

got it all, yeah!

Gtr.III steady gliss. pick slide trem. bar 3½ 1½ 3½ 1½

Guitar solo w/Rhy. Fill 4 (Gtrs. I & II) (4 times)

N.C(E7) Full 3 1/4 sl. 1/2 P 3

let ring-----4

Full P 1/4 H 0 sl. 1/2 P 0 2 0 2

Full P H Full H sl.

Full P H Full H let ring-4 sl.

w/Rhy. Fill 5 (2 times)

N.C.(A7) Full Full P Full Full P Full Full P P H P

A.H. (8va) 1/2 1/2 P sl.

Full Full P Full Full P Full Full P P P A.H. 1/2 1/2 P sl.

14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 14 12 14 14 12 (12) 15 15 12 14 12 0 11 9 11 (11) 9

P H P

Rhy. Fill 4 (Gtrs. I & II)

Rhy. Fill 5 (Gtrs. I & II)

N.C.

Substitute Rhy. Fill 1 (Gtr. II)

1.
G5 A

Here I am. Come on, take my lov - in' while you can.

Rhy. Fig. 3 (Gtrs. I & II)

Gtr. I

Gtrs. I & II

P.M.--4 P P H P.P.--4 P P P.P.--4

0 0 3 0 7 0 0 5 5 0 0 5 7 5 0 0 3 0 7 0 0 5 5 0 0 3 5 3 0 3

p p p H p p

Rhy. B5
Fig. 2
(Gtr. II)

⑤ open A D5 ③ 2fr. A A5 G5 ⑥ open E E D

let ring -----

bet - ter see a doc - tor 'cause I think I'm get - ting hooked on you.
love's been go - in' blind since the first time I laid eyes on you.

sl. P.M. - 4 P.M. - - 4 1/4 P.M. - - - - - semi-harm. A.H. (15ma) sl.

sl. P A.H. pitch: A

⑥ open

E E D (end Rhy. Fig. 2) B5

P.M. - - - - - sl. D^v

I ain't much for talk - in' but - a all I got to say is...
Ain't much for con - ver - sa - tion but I got to let you know. }

P.M. - - - - - P (semi-harm. sl. P.M. - 4 let ring - - - - - 4 P

sl. P

Chorus
w/Rhy. Fig. 1
N.C.

Substitute Rhy. Fill 1 (Gtr. II)

(Resume Rhy. Fig. 1)

E5

Here I am. Close your eyes and I'll be su - per - man.

Rhy. Fill 1 (Gtr. II)

P.M. - - - 4 P H

6 2 4 4 H H 2 4 2

P H

2nd time substitute Rhy. Fill 2
N.C. (A7)

do? do? No, no, no, what can I
do? No, n - n - no, n - n - no, what can I.

A.H. (15ma) A.H. (15ma)

P.M. - - - 4 A.H.

A.H. pitch: B

H

(E7)

do? do? I My

P.M. - - - 4 P.M. - - - 4

(cont. in slashes)

sl.

sl.

Rhy. Fill 2 (Gtr. I)

A.H. (15ma)

P.M. - - 4 P.M. - - 4 P.M. - - 4

A.H. pitch: G#

1st, 2nd Verses
N.C.(E7)



1. Six - foot - one and lone - ly, dressed in spa - ghet - ti rags. —
broke a mil - lion hearts — on Sec - ond Av - e - nue — with her

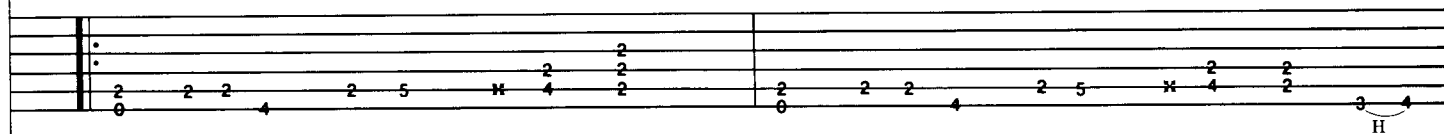
Gtr. I



P.M. -- 1

P.M. -- 1

H

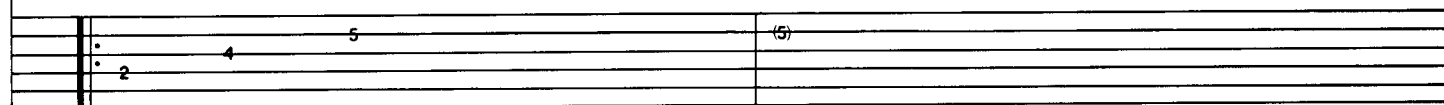


H

Gtr. II



let ring ----- 1



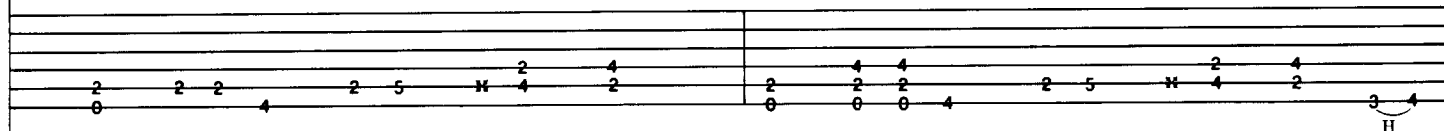
Stand - ing at the bus - stop with her al - i - ga - tor bags. — What can you
Ger - man cig - a - rettes — and de - sign - er at - ti - tude. — What can you



P.M. -- 1

P.M. -- 1

H

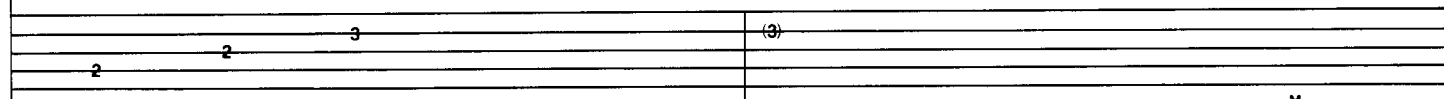


H



sl.

sim.



sl.

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo

Moderate Rock ♩ = 118

Intro	N.C. Gtr. I
-------	----------------

A.H. pitch: A

A.H. pitch: A *On beat 4, Gtr. II plays ① & ② open only.

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

A.H. pitch: A

A.H. pitch: A

*On beat 4, Gtr. II plays ① & ② open only (throughout).

Bb5 F5 G5

The musical score for "The Youth Gone Wild" is presented in a multi-staff format. The top staff is a vocal melody in G major, 4/4 time, with lyrics: "They call us prob - lem_ child_ We spend our lives on_ trial_ We walk an end - less_ mile_ We are the youth gone_ wild!". The second staff is a guitar harmony line, featuring a tremolo bar and a "dim." (diminuendo) marking. The third staff is a bass line, starting with a "3" (triple) and ending with a "0" (natural). The score includes various musical notations such as slurs, ties, and dynamic markings.

*E (⑥ open) sounds as it hits fretboard when bar is depressed. Don't pick.

The musical score consists of two systems. The first system features a vocal melody on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "— We stand and we won't fall.— We're one and one for all.— The writ-ing's on the wall.— We are the youth gone wild! —". Above the final measure of the first system, there are markings "N.C." and "G5". Below the vocal staff, there are four measures of bass guitar accompaniment, each containing a triplet of eighth notes. The second system continues the vocal melody and includes performance instructions such as "*sl.*" (slide), "*let ring*", and "*P*" (pick). It also shows further bass guitar accompaniment with triplets and a final triplet of eighth notes.

w/Rhy. Fig. 1
N.C.(Gm)

Musical score for 'We are the youth gone wild!'. The score is written on a single staff in treble clef. It begins with a key signature of one flat (Bb) and a common time signature (C). The melody is characterized by eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: N.C.(Gm) at the start, (Eb) above the fourth measure, and G5 above the final measure. The lyrics 'Woh. w/Rhy. Fig. 1 (2 times) Woh. woh. Woh. We are the youth gone wild!' are written below the staff. The first four measures correspond to the 'Woh.' vocalizations, and the final measure corresponds to 'wild!'. The score ends with a double bar line.

Woh. _____
w/Rhy. Fig. 1 (2 times)
N.C.(Gm) _____

Musical notation for the vocal line of 'I Wanna Dance with Somebody (Who Loves Me)'. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some notes beamed together. There are four measures shown. The first measure starts with a 'Yeah.' lyric. The second measure starts with a 'Yeah.' lyric. The third measure starts with a 'yeah.' lyric. The fourth measure starts with a 'Yeah.' lyric. Above the staff, there are labels: 'w/ Rhy. Fig. 1 (2 times)' and 'N.C.(Gm)' above the first measure; 'Resume Rhy. Fig. 1' and 'N.C.(Gm)' above the second measure; and '(Eb)' above the third and fourth measures. Below the staff, there are labels: 'Substitute Rhy. Fill 7' below the first measure; 'Resume Rhy. Fig. 1' and 'N.C.(Gm)' below the second measure; and '(Eb)' below the fourth measure.

Substitute Rhy. Fill 7

Resume Rhy. Fig. 1
N.C.(Gm)

Substitute Key: F#m /

Bb5 F5 G5 N.C.(Gm) (Eb)

— We are the youth gone_ wild!_ Woh,_____ Woh,_____ woh,_____

Woh.

We are the youth

gone_ wild!_

Rhy. Fill 7 (Gtrs. I & II)

Bb5 F5 G5

sl. sl.

(3) 8-5 3 0 (1) 8-5 3 0 1 3 1 3

2. A5 Guitar solo

Well, let me hear ya get wild!

Gtr. III **slack* *slack* *semi-harm. trem. bar* **slack* *P* *A.H. (8va)* *Full* *1/2* *Full* *Full* *sl.* *P.M. - 4* *rake*

3 6 20 (20) 20 (20) 10

*Depress bar before striking note.
 **D (4) open rings sympathetically. Don't pick.

*Play only lowest note of chord when P.M. is indicated (throughout).

G5 F5 E5 F5

H P P.M. *A.H. (8va)* *sl.* *H* *H* *P.M.* *H* *H* *P* *sl.* *sl.*

10 11 10 10 13 11 10 10 12 10 14 15 15 17 13 17 12 17 15 17 13 17 12 13 12 14 17

A.H. pitch: E G5 A5 *P.M.* *A.H. (8va)* *Full* *1/2* *3* *P* *semi-harm.* *P.M.* *P.M.* *semi-harm.* *A.H. (8va)* *Full*

Gtr. IV *semi-harm.* *Full* *1/2* *P* *Full* *P* *Full* *A.H.* *Full*

15 17 17 19 17 17 20 20 4 (4) 4 (4) 2 4 5 7 7 5 7 (7) 5 7 5 8

*Let ring w/vib. for one beat into next bar.
 **Vib. refers to Gtr. III only.

A.H. pitch: F#

G5 (type 2) *sl.* *Full* *w/Rhy. Fill 6* *D5* *Full* *P* *2* *N.C.* *G5*

trem. bar *2* *H* *P*

(0) 5 8 7 5 8 7 5 8 7 5 7 7 5 (5) 5 (5) 3 0 3 5 3 1 0

Rhy. Fill 6 D5 N.C. G5

P *sl.*

7 7 7 7 1 1 1 0 1 5 (5) (5) *sl.*

5 5 5 5 3 (3) (3)

N.C. w/Rhy. Fill 2 F5

So man - y oth - ers have
We're stand - in' tall, ain't

(Gtr. I)

P P P.M.-----4 P.M.---

Eb5 w/Rhy. Fill 3 D5 N.C. G5

stood where I stand... We are the young, (Hey!) so raise_ your hands!_ }
nev - er a doubt... We are the young, (Hey!) so shout it out! }

(Gtr. I)

-----4 P.M.-----4

Chorus w/Rhy. Fill 4 N.C.(Gm) w/Rhy. Fig. 1 (last 3 bars only) (Eb)

They call us prob - lem_ child... We spend our lives on_ trial... We walk an end - less_ mile...

G5 w/Rhy. Fig. 1 N.C.(Gm) (Eb)

— We are the youth gone_ wild! We stand and we won't_ fall... We're one and one for all...

G5 1. w/Rhy. Fill 1 F Gm

— The writ - ing's on the_ wall... We are the youth gone_ wild!_

Rhy. Fill 2 (Gtr. II)

A.H. 1/2 (8va) A.H. 1/2 A.H. 1/2 A.H. 1/2

A.H. pitches: A Bb D 5 0 1

Rhy. Fill 3 (Gtr. II)

A.H. (8va) sl. A.H. sl.

A.H. pitch: D

Rhy. Fill 4 (Gtrs. I & II)

sl. sl.

An - oth - er mis - fit kid, an - oth - er burned out town. F Gm
 Get a three - piece Wall Street smile and son you'll look just like me.

I nev - er played by the rules, and I nev - er real - ly cared. F Eb5
 I said, "Hey man, there's some - thing you ought - a know. Well, I'll tell ya

2nd time substitute Rhy. Fill 5

nas - ty rep - u - ta - tion takes me ev - 'ry - where. N.C. F5 Pre-chorus
 Park Av - e - nue leads to skid row." Well, I look and see it's not on - ly me.
 Well, I look and see it's not on - ly me.

* Increase vol. w/knob. f P P P.M.----- P.M.----- P.M.-----

Rhy. Fill 5 (Gtrs I & II) N.C. F5

* Increase vol. w/knob. f P P

YOUTH GONE WILD

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo

A5 G5 F5 G5 (type 2)

11 2 34 134 34

Moderate Rock ♩ = 120

Intro (Gtrs. I & II) N.C. (Gm) Rhy. Fig. 1 (Eb)

f *sl.* *sl.* *sl.*

G5 w/Rhy. Fig. 1 G5 N.C. (Gm) (Eb)

N.C. Woh yeah! (end Rhy. Fig. 1)

sl. *sl.* *sl.* *P* *P.M. - 4* *P* *P*

G5 Rhy. Fill 1- F Gm

mf *Reduce vol. w/knob.

1st, 2nd Verses F Eb5

Since I was born, they could-n't hold me down.
Boss scream - in' in my ear a-bout who I'm s'posed to be.

D.S. al Coda

w/Rhy. Fill 4 C Em/B N.C.(G)

duce ya, yes I do. Oh, yeah, yeah, yeah, yeah, yeah!

Harm. (8va)

trem. bar

3 1/2 1/4 3 1/2 P.M. 1/4

Coda w/Rhy. Figs. 1 & 1A (Both 2 times)

N.C. B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake. Boom, boom, ba-by, out go the l-l-l-l-l-l-l-lights.

B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake. Stay-in' up late do-in' the rat-tle-snake shake.

w/Rhy. Fill 5 (3 1/2 times) A.H. (15ma) A.H. (15ma) A.H. (15ma) Full

N.C. Gtr. II P.M. P.M. P.M. A.H. P.M. A.H. P.M. A.H. P.M. P.M. P.M. P.M. A.H. Full

A.H. pitch: B A.H. pitch: B A.H. pitch: C# A.H. pitch: A

A.H. (15ma) A.H. (15ma)

P.M. P.M. P.M. P.M. P.M. A.H. P.M. P.M. P.M. A.H.

A.H. pitch: A A.H. pitch: B

Rhy. Fill 5 (Gtr. I)

P.M. P.M. P.M. P.M. P.M.

G5 8va- ⑥ 4fr. G# A5

grad. P.M. bend 1/2 P H P H P 6 5 6 6 5 1/2 loco P P P P.M. - - 4 sl.

15 14 15 12 14 12 14 12 12 14 14 15 18 15 18 15 17 15 17 15 17 17 21 17 15 18 15 21 20 21 20 15 (15) 14 12 15 12 12 10 11 12 (12)

D5(type 3)A5 D(type 3)A5 G5 Gtr. E5

(Spoken:) Ooh, she makes my rattlesnake shake when you do that shake,

Gtr. III (Gtr. III out) 1 4 1/2

let ring-1 let ring-1 let ring-1 Gtr. II trem. bar 1 4 1/2

9 7 6 5 6 9 7 6 5 5 12 12 (10)

sl. sl.

w/Rhy. Fill 4 C Em/B N.C.(G) E5

baby. Ooh. Full 1/2 Ha Full I got a friend, I want to intro -

grad. bend Full 1/2 Full sl. P.M. - - - - 4

12 12 12 15 15 15 0 0 12 12 12 14 14 12 12

Rhy. Fill 4 (Gtr. I)

*A.H. (15ma) *A.H.

let ring- - - - 1 let ring- - - - 1

3 2 0 2 2 0 3

*1st time only.

Chorus

w/Rhy. Figs. 1 & 1A (Both 2 times)

N.C. B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake... Boom, boom, ba-by, out go the lights...

2nd time substitute Rhy. Fill 3

3rd time to Coda

B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake. Stay-in' up late do-in' the rat-tle-snake shake.

1. N.C. 2. Gtrs. I&II E5(type 2) P.M. ② 2fr. F#

Huh! Hu-mu-nu-mu-nu-mu-nu-mu woh... Shake it, shake,...

Gtrs. I&II Gtr. III Harm. (8va) Harm. (15ma) trem. bar 1 1/2

*Notes struck while toggle switch is in off position. **Flip toggle switch between on & off positions in rhythm indicated.

Guitar solo

G5 E5 D5(type 2) E5IX

boy!...

A.H. pitch: E

*G (③ open) is not picked but is touched by L.H. finger as it slides down 2nd stg.

A.H. pitch: G

P H A.H. pitch: G

Rhy. Fill 3 (Gtr. I)

A.H. (15ma) Full

A.H. pitch: C#

w/Rhy. Fill 1
A5

⑤4fr. C# 2fr. open B A

Pre-chorus C5

cat's a - way." _____
so is she. _____

I know what you've been try - in'.
You're lost in search of pas - sion. _____

P.M.-----1 sl.

D5 E5 P.M. sl.

D5 E5 C5

2nd time substitute Rhy. Fill 2

But what you got
But Prince Charm - ing

P.M.-----1

pick scrape

D5 A5

B5 ⑥3fr. open 3fr. G E G P.M.-----1

ain't worth buy - ing.
ain't in fash - ion.

Can't make a liv - in' work - in' door to door.
So let it bleed - if you wan - na stay. }

A.H. (15ma)

A.H.

A.H. pitch: A

Rhy. Fill 1 (Gtr. I)

A5

P semi-harm.

Rhy. Fill 2 (Gtr. II)

P.M.-----1

sl.

trem. bar 2 1/2 2 1/2

sl.

1st, 2nd Verses

Rhy. Fig. 2 (Gtr. II)

⑥open E E6 ⑥open ⑤4fr. ④2fr. C# E

P.M.-----J P.M.-----J

N.C.

1. Trick - y lit - tle Vick - y walks a -
2. Juic - y Miss Lu - cy al - ways

Rhy. Fig. 2A (Gtr. I)

1/4 P.M.-----J P.M. P.M. P.M.-----J semi-harm. P P P.M.-----J P.M.-----J H

0 0 7 0 5 0 4 0 3 0 3 2 2 0 0 2 2 4 2 2 2 2 4 2

P H

(cont. in slashes)

sl. semi-harm. P.M. P.M. P.M.-----J

0 0 7 0 5 0 4 0 3 0 3 2 2 2 2

sl.

(end Rhy. Fig. 2)

⑥open E E6 ⑥open ⑤4fr. open C# A F#5 ⑥2fr. open F# E 2fr. open F# E A5 ⑤4fr. 2fr. open C# 1/2 B A P P

P.M.-----J P.M.-----J *P.M.-----J P.M.-----J P.M.-----J

long South Street. She learned her French from the boys that she'd meet,-- yeah!

dig - gin' on junk. She's on the cor - ner talk - in' trash with the punks,-- yeah!

(end Rhy. Fig. 2A)

1/2 P P 1/2 P P

P.M.-----J P.M.-----J P.M.-----J

2 2 4 2 2 2 2 2 4 2 4 2 0 2 0 2 0 4 2 0

H P P

*Play only lowest note of chord when P.M. is indicated (throughout).

w/Rhy. Figs. 2 & 2A

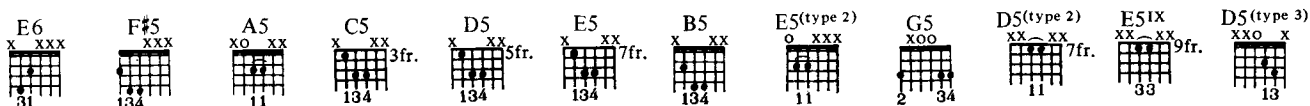
⑥open E E6 ⑥open ⑤4fr. ④2fr. C# E ⑥open E E6 ⑥open ⑤4fr. open C# A F#5 ⑥2fr. open F# E 2fr. open F# E

I got - ta laugh when I hear them say, "She's a sweet lit - tle cheese when the

Her bur - ied treas - ure is so eas - y to see 'cause talk is cheap and

RATTLESNAKE SHAKE

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock $\text{♩} = 144$

Intro

N.C. Gtr. I A.H. (15ma) A.H. (15ma) A.H. (15ma) Full (C) (Em/B) (G)

P.M.---4 P.M. P.M. A.H. P.M. P.M. A.H. P.M.---4 P.M. Full A.H. let ring-4 let ring-4

A.H. pitch: G# A.H. pitch: A A.H. pitch: A

N.C. A.H. (15ma) A.H. (15ma) Full 1/2 Full (C) (Em/B) (G) 1/2

P.M.---4 P.M. P.M. A.H. P.M. P.M. A.H. grad. bend Full semi-harm. P.M. 1/2 Full sl. let ring-4 let ring-4 f grad. bend 1/2

A.H. pitch: G# A.H. pitch: A sl. 15

Gtr. II 1/2

sl. grad. bend 1/2

15

N.C. B5 D5 C#5 N.C. A.H. (15ma) A.H. (15ma) B5 D5 C#5 N.C.(C) (Em/B) (G)

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

P.M.---4 P.M. P.M. P.M. A.H. P.M. A.H. P.M.---4 P.M. P.M. let ring-4 let ring-4

A.H. pitch: B A.H. pitch: C# (end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II) 1/2

P.M.---4 P.M. P.M. P.M. P.M.---4 P.M. P.M. grad. bend 1/2

w/Rhy. Fig. 4 (2 times)
C#m9

Asus2#4

Emaj7

Badd4

hey! _____ Yeah! _____

sl. sl. rake sl. sl. Full P P rake

sl. sl. sl. Full P P

4 5 4 6 6 (6) 6 7 7 9 11 9 11 14 12 11

sl. sl. sl.

C#m9

Asus2#4

Emaj7

Badd4

~~~~~ H ~~~~~ H ~~~~~ P ~~~~~ P P

~~~~~ H ~~~~~ H ~~~~~ P ~~~~~ P P

12 11 12 12 14 13 (13) 13 11 11 14 12 14 12 11 12

C#m9

Asus2#4

E

B5

C#m

Oo, wo, ho! _____ Wo! _____ Wo, _____ wo! _____

Gtr. III H ~~~~~ sl. sl. P H

semi-harm. let ring- rit. sl. sl. sl. sl. sl. sl.

11 12 11 12 (12) 12 14 12 12 9 10 12 13 11 9

P H

Gtrs. I&II

let ring- let ring- rit.

0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4

4 0 4 4 2 4 4 4 4 4 4 4 4 4 4 4

C#5 *sl.* A5 ⁸open E E B5 Chorus w/Rhy.Figs. 3 & 3A C#5 A5
 Ee yeah, yeah, yeah, yeah, — yeah! — Eight-teen and life, you got it.
 1½ 1/2 P P H P P P P 3/4 Full *sl.*
 14 16 17 19 17 16 17 16 16 19 19 17 16 17 16 16 18 18 16 19 (19) *sl.*

— Eight - een and life, you got it. Eight - een and life, you know. — Your crime is time, — and it's

Gtr. III
 E B C#m9 Asus2#4 Emaj7 Badd4
 eight - een and life to go, _____ yeah, _____

[illegible]

Bridge
E^{VII}

Gtr. III
P.M.---J P.M.---J P.M.---J P.M.

B
sim.

"Ac - ci - dents_ will hap - pen," they all heard Rick - y say. He

(Gtrs. I&II)

A B

Guitar solo C5 ④4fr. F# A5

Gtr. I&III
sl.

fir - ed his six-shot to the wind, that child blew a child_ a - way, yeah, yeah! —

Gtr. IV
Gtrs. I&II

Fdbk. sl. > H

semi-harm.

⑤2fr. H

E B5 B C#5 A5 E B5 C5

Full trem. bar let ring ——— 4

semi-harm. Full hold bend Full 1/2 (15ma) Full

⑥ open E E ⑥ open E B5

C#5 A5

trem. bar rake — 3

⑧ open E E ⑧ open E B5

Full

⑨ 8 9 11 9 10 12 10 11 9 8 9 8 9 11 9 12 10 11 9 11 9 12

H

Chorus
Gtr. III- C#5 A5 E B5 C5 C#5 A5 E
Rhy. Fig. 3A *sl.* *sim.* *sl.* *open*

Eight - een and life, you got it. Eight - een and life, you know. — Your crime is time, — and it's

Gtrs. I&II
Rhy. Fig. 3
let ring

6 6 6 0 2 2 2 2 0 0 0 4 4 5 6 6 6 0 2 2 2

*Low stgs. only.

E B5 C5 C#5 A5 B^{2fr.} E B5 C5

eight - een and life to go!_ Eight - een and life, you got it. Eight - een and life, you know._

C#5 A5 B (end Rhy. Fig.3A) E B5 w/Rhy. Fig. 1 & Fill 1
C#m B

Your crime is time,— and it's eight - een and life to go,— oh,—

(end Rhy. Fig. 3)

Gtr. II sl.

sl. H

sl.

sl.

H

6 6 6 6 0 2 2 2 0 4 4 4 9 9 9 4 6

4 4 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl. sl. H

Fill 1
(Gtr. III)

The musical notation for Fill 1 (Gtr. III) consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a quarter note B4. This is followed by a quarter note G#4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C#4, and a quarter note B3. The final measure of the fill is a quarter note A3, followed by a quarter rest. The notation includes various slurs and ties, and is marked with 'sl.' (slide) and 'sl. sl.' (slide slide) above the notes.

w/Rhy. Fill 1
Asus2

B5

N.C.(G#)

w/Rhy. Fig. 1 (1st 3 bars only)
C#m B

C#m

B

fin-gers to the bone.

Just bare-ly out of school,

came from the edge of town.

Gtrs. II&III

Gtr. III

Gtr. II

Fdbk.
(8va)

Gtr. II

Full

mf

sl.

Fdbk.

sl.

C#m

B

w/Rhy. Fill 1
Asus2

B5

N.C.(G#)

Fdbk. pitch: B

Pre-chorus

A5

A/G#

Fought like a switch-blade so no one could take him down,— no!

He had no-mon-ey, no,

Gtrs. II&III

Gtr. III

Full

mf

sl.

Gtrs. II&III
Rhy. Fig. 2

Gtr. II

Full

P.M.-----4

trem. bar

f

sl.

F#5

G#5

F#5

G#5

A5

B5

no good at home...

Walked the streets a sol-dier and he

fought the world a-lone and now it's...

(end Rhy. Fig. 2)

P.M.-----4

P.M.-----4

Rhy. Fill 1

Asus2

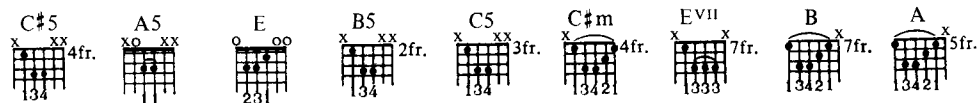
B5

N.C.(G#)

mf
let ring

18 AND LIFE

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock ♩ = 92

Intro Gtr. I Rhy. Fig. 1 C#m B C#m B C#m B

mf (clean tone)
let ring

H

T 5 6 4 4 5 6 4 4 5 6 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4

H

Asus2 (end Rhy. Fig. 1) *w/Rhy. Fig. 1 B C#m B C#m B Asus2 Bsus4

Gtr. II

sl. (fade in) *pp* *mp* (distorted tone) *trem. bar* *sl.* *trem. bar* (slight vib.)

† 1 16 (16) 17 14

sl.

*Doubled by an acoustic gtr. †Depress bar before striking note.

1st Verse
w/Rhy. Fig. 1 (1st 3 bars only)

C#m B C#m B C#m B

Rick - y was a young boy, he had a heart of stone. Lived nine to five and he worked his

Gtr. III Harm. *sl.*

Gtr. II *f* pick *sl.* *sl.*

pick *sl.*

Harm. 16 *sl.*

w/Riffs A & A1 (1st 3 bars only)

P.M.-----| H P.M.-----|

0 9 8 7 0 2 3 0 9 8 7 0 9 8 7 0 2 3

H H

w/Rhy. Fill 6

P.M.-----| H P.M.-----| H P.M.-----| A.H. (15ma) G5

0 9 8 7 0 2 3 0 9 8 7 0 2 3 0 9 8 3 3

H H A.H. pitch: C#

Free time

E5 Em7 E5

Gtr. I

Harm. (8va) 3 1/2 3 1/2

trem. bar trem. bar w/Fdbk.

1 Harm. 3 1/2 (5)

0 (0) 5 9 9 7

sl. sl.

Rhy. Fill 6

Gtr. I

P.M.-----|

3 3 3 3 3 3

0 0 0 0 3 3

B5

P.M.-----

G5

w/Riffs A & A1 (both 3 times)
N.C.(E5)

You bet - ter hur - ry and get a piece of me. _____

sl.

Gtr. II

P.M.-----

H

12 11 3 3 0 0 9 8 7 0 0 2 3 H

Oh, take a piece of me. _____ Ya get a piece, a

A.H. (15ma)

A.H. (15ma)

P.M.----- A.H. H P.M.----- A.H.----- H P.M.-----

A.H. pitch: C#

A.H. pitches: F# F E

9 8 7 0 2 3 0 0 9 8 7 0 2 3 0 0 9 8 7 0

piece of me. _____ Oh, take a piece of me. _____ Woh. _____

A.H. (15ma)

H P.M.----- A.H.----- H P.M.-----

(0)

9 8 7 0 2 3 0 0 9 8 7 0 2 3 0 0 9 8 7 0 2 3 H

A.H. pitches: C# C B H

P.M.-----

H P.M.-----

H

9 8 7 0 2 3 0 0 9 8 7 0 2 3 0 0 9 8 7 0 2 3 H

w/Rhy. Fill 4
N.C.

on a Sat - ur - day night, night, night.

Full A.H. (8va) 1½ sl. sl.

TP TP TP TP TP TP TP sl.

12 7 14 9 12 7 14 9 12 7 14 9 12 7 (7)

7 sl. TP TP TP TP

15 Full A.H. 1½ sl. sl.

A5 A7 D ⑥10fr. w/Riff A (1st 2 bars only)
N.C.(E5)

One for the mon - ey, two for the show. Round and a - round and a -

P.M.-----4 P.M. P.M. H

2 2 0 0 0 0 1 2 2 0 5 5 0 0 7 6 5 0 2 3 H

w/Rhy. Fill 5
G#5 A5 G#5 A5 A#5

round we go. Take a look at what - a you might need.---

H

1 2 1 2 3 3

0 0 7 6 5 0 2 3 H

Rhy. Fill 4

Gtr. II

P.M.-----4

A.H. (15ma) T A.H. T

36 36

2 2 4 9 36 7 12 7 0 2 3

sl. sl. sl.

*Harmonic produced by tapping string w/wedge of pick, above where 36th fret would be.

Rhy. Fill 5

Gtr. II

P.M.-----4

10 10 5 5 10 10 5 5 7

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

H

8va

8va

3rd Verse
w/Riff A (2 times)

Gtr. II
E
*pp

Sleaz - in' in the cit - y. You know I'm

8va

Gtr. I
(loco) P.M.

*Fade in w/vol. control.

⑥ open
E
P.M.

E5 II D5 (type 2) E5 II D5 (type 2) E5 II E5 E
P.M. P.M.

look - in' for a fight. Well, I've got my heels and look - in' pret - ty

3 1/2

trem. bar

3 1/2

A5 G5^{III} w/Riffs A & A1 (Both 1st 2 bars only)
N.C.(E5)

One for the mon - ey, two for the show. Round and - a round and - a

P.M. P.M.

A5 G5^{VII} sl. A5^{IX} A A ⑤ open

round we go. Take a look at what - a you might need.

P.M.----- P.M.-----

H H

B5 ⑤ 2fr. open B A B5 G5 w/Riffs A & A1 (Both 1st 2 bars only)
N.C.(E5)

You bet - ter hur - ry to get a piece of me.

sl. P.M.-----

H H

A5 Gsus4 ^{③7fr. 6fr. ④7fr.} D C# A B5 G5

*P.M.-----

Come on, ba-by, got-ta wait and see. — You bet-ter hur-ry to get a piece of

P.M.-----

9 10 10 8 8 8 4 4 4 4 4 4 5 12 11 3 3
 8 9 9 7 7 7 4 4 4 4 4 4 12 11 0 0
 6 7 7 7 7 7 4 4 4 4 4 4 12 11 0 0
 0 0 0 0 0 0 4 4 4 4 4 4 12 11 3 3

*Play only lowest note of chord when P.M. is indicated (throughout).

w/Riffs A & A1
 N.C.(E5)

w/Rhy. Fill 1

me. —

2nd Verse
 w/Riff A (2 times)

Gtr. II ..

E5(type 2) D5(type 2) E5¹¹

P.M.-----

Caught a lone-ly la-dy, — she's cry-in' on a cig-a-rette. — (Uh.) I got

trem. bar 6

E5 E5(type 2) ^{⑥open 2fr. 3fr.} E F# G

P.M.-----

nas - ty, — nas - ty hab - its, — and that's all — she's gon-na get — from me. —

Harm. (15ma) 1 6 1 6 1/2 1/2 1/2 1/2

trem. bar Harm. 1 6 1 6 1/2 1/2 1/2 1/2

2.6 2.6 (2.6) 2.6 12

*Pull bar up. sl.

w/Rhy. Fill 2

D5 E5

⑥ open E

P.M.

I've got my heels and look - in' pret - ty on a

sl. 4½

trem. bar 4½

let ring

sl.

w/Rhy. Fill 3

A5

Sat - ur - day night, night, night. Good God, b -

sl.

TP TP TP H P TP sl.

TP H P TP sl.

12 7 14 7 12 7 14 9 12 7 9 7 12 7 (7)

TP TP TP TP

⑤ open A D5 A C5

P.M. P.M.

w/Riffs A & A1 (Both 1st 2 bars only)

N.C.(E5)

less my soul. I need a fix of rock 'n' roll. —

Rhy. Fill 2

Gtr. II

A.H. (15ma)

let ring

P.M. P.M.

A.H. pitches: D A D

Rhy. Fill 3

Gtr. II

P.M. H

A5 D5

ache. Ooh. Oh, yeah.

Full A.H. (8va) Full A.H. (15ma) Full A.H. (15ma) Full A.H. (15ma) H P 3

Full A.H. Full A.H. P.M. A.H. P.M.

(15) 15 15 12 14 14 12 (12) 14 12 14 12 14 12 14 12 14 13 12

A.H. pitch: A H P

E5 D5 A5 D5

Time heals a broken heart. No, no, no, no,

A.H. (8va) Full Full Full Full Full Full Full Full Full Full

hold bend hold bend

A.H. H Full P Full Full Full Full Full Full Full Full

15 15 12 14 12 14 12 14 14 12 14 12 14 14 12 14 15 14 15 14 15 14 15 14 15

H H P

E5 D5 Fade out

no, no, no, no! Can't stand the heart - ache.

Full Full 1/2 Full sl. sl. sl. sl. sl.

hold bend

Full Full 1/2 Full sl. sl. sl. sl. sl.

14 15 14 15 15 12 14 15 (15) (15) sl. sl. sl. sl. sl.

sl.

A5 D5 E5 D5

But that's_ just the way_ it goes_ I can't stand_ the heart - ache_

A5 D5 E5 D5

So bleeds the red,_ red, red_ rose_ Time heals_ a bro - ken heart_

A5 D5 E5 D5

But that's_ just the way_ it goes!_ I can't stand_ the heart - ache_

sl. 1/2 Full 1/2 Full P.M. 1/2 Full 1/2 Full

sl.

A5 D5 E5 D5

So bleeds the red,_ red rose_ Time heals_ a bro - ken heart_

A.H. (15ma) Full Full Full Full P.M. A.H. Full Full Full Full

sl.

A5 D5 E5 D5

But that's_ just the way_ it goes_ Can't stand_ the heart -

Full Full Full Full

(5) 5 (5) 15 (15) 15 12 15 12 15

The musical score for "The Wind" by Gustav Mahler, featuring the vocal line and piano accompaniment. The score includes various performance instructions such as "A.H. (8va)", "sl.", "P", "Full", and "semi-harm.".

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E major, with a key signature of one sharp (F#). The melody is in 4/4 time. The guitar part features a complex arrangement of chords and melodic lines, including a "w/Rhy. Fill 3" section. The voice part is in the treble clef, with lyrics written below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "sl." and "P".

Pre-chorus
w/Rhy. Fig. 2
A5

G5

A5

Up - town, run me down - under your wheels.. I

8va-

loco

*

1½

slack

6

6

6

semi-harm.

trem. bar

*

1½

slack

15 17

14 15 17 17 15 14

17

14 15 17 17 15

17

13

(13)

(13)

Chorus
w/Rhy. Figs. 3 & 3A (till fade)
E5

*Depress and vib. bar simultaneously.

— pray, one day, you'll know how it feels. Can't stand the heart - ache.

A5 D5 E5 D5

So bleeds the red, red rose. Time heals a broken heart.

Rhy. Fill 3

P.M. P.M. A.H. (8va) A.H. (8va)

P.M. P.M. A.H. A.H.

A.H. pitch: A A

E5 D5 A5 D5

Time heals a broken heart. But that's just the way it goes.

w/Rhy. Fill 2

E5 VII E5 D5 E5

I can't stand, I can't stand the heart-ache.

w/Rhy. Fig. 1 (Both gtrs., 1st 3 bars only)

D5^v C#5 D5^v Bridge G5 A5

You held me like a pris-on-er.

A5 G5 A5^{xII}

And I don't know why I stayed here from the start.

A.H. (15ma) vib. w/bar A.H.

⑤ open Guitar solo *w/Rhy. Fig. 1 (1st 2 bars only, 3 times) E5 D5 E5

Full sl. Full sl. Full sl. Full sl.

*The first note of Rhy. Fig. 1 is struck, not tied (this bar only).

A.H. pitch: D

w/Rhy. Fig. 1 D5 E5 D5 C#5 A5

ache. _____ Oh, you _____

sl. P sl.

(7) 7 5 7 (7) 5 7 5 10-12 10 10 10 12 10 12 10 9 10 9 7 9 7 7

sl.

2nd Verse
* w/Rhy. Fig. 1 (1st 2 bars only, 3 times)

E5 D D5 E E5

_____ got caught in the line of fire, _____ A by - stand - er in - no - cence. _____

P.M. P.M. P.M. P.M. --- 4 Harm. Harm.

9 9 9 9 7 (7) 7 7 7 9 9 9 9 7 (7) 7 7 7

7 7 9 9 7 7 7 5 0 0 5 5 0 (0) 0 9 9 9 9 0 7 (7) 7 7 7

*The first note of Rhy. Fig. 1 is struck, not tied (this bar only).

w/Rhy. Fill 1 D D5 E G5

You held your own till it was - n't yours an - y - more. Waste _____

P.M. P.M. P.M. P.M. --- 4 A.H. (8va) A.H. (8va)

(0) 9 9 9 9 7 (7) 7 7 7 9 9 9 9 12 (12) 14 12 x x 5 4 5 3

7 7 9 9 7 7 7 5 0 0 5 5 0 (0) 0 10 10 12 10 x x

A.H. A.H.

A.H. pitch: A A

Pre-chorus
w/Rhy. Fig. 2 (Both gtrs.)

A5 G5 A5 B5 A5 B5

_____ a - way an - oth - er day in - to the night. You're at home by the phone. It don't seem right. _____

Chorus
w/Rhy. Figs. 3 & 3A (both 2 times)

E5 D5 A5 D5

Can't stand the heart - ache. So bleeds the red, red rose.

— red rose. — Time heals a bro - ken heart. —

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

A.H. (8va)

A.H.

p

P.M. 4

sl.

sl.

A5

D5

E5

But that's_ just the way_ it goes._ I can't stand,_ I can't stand_ the heart

Rhy. Fill 2-----

sl. Full

Full

(cont. in Rhy. Fig. 1)

town, kick it down, in - to a spin. Face

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major (one sharp) and the piano accompaniment. The melody is a simple, folk-like tune with a range of one octave. The piano accompaniment consists of a steady bass line and a treble line with chords. The second system continues the melody and accompaniment, ending with a final cadence. The tempo is marked 'Moderato' and the time signature is 4/4.

the wall, take it all, you just can't win.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using a simplified notation system with numbers (0, 2, 4) and a (2) in a circle, indicating fingerings or positions. The piece concludes with a double bar line and a final note marked 'sl.' (sustained).

Can't stand the heart - ache. So bleeds the red,

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a treble clef and a key signature of three sharps. The melody is marked with 'sl.' (slur) and 'P.M.' (Piano Moderato). The second system is a guitar arrangement, showing a six-string guitar with a treble clef and a key signature of three sharps. The guitar part includes a 'sl.' (slur) and a 'P.M.' (Piano Moderato) marking. The guitar part is written in a way that suggests a specific fingering, with numbers 1-5 indicating finger positions. The guitar part is marked with 'sl.' (slur) and 'P.M.' (Piano Moderato).

2½ D5 C#5 A5 E5 1/2 Full D5 E5

trem. bar rake vib. w/bar rake

14 14 12 (12) 14 14 14 12 15 (15) 15 14

D5 C#5 A5 1st Verse E D

Fall in love with a twist - ed la - dy.

Riff A:

3½ *1¼ 3½ *1¼

trem. bar trem. bar

vol. off mf vol. off mf

sl. sl.

9 9 7 7

*Pull bar up.

w/Riff A (2 times) E D E

Su - i - cide with a cov - er girl. Spent all your time, then you

w/Rhy. Fill 1 E5 G5

got stuck pay - in' the price. Heh, heh. Oh. Up -

A.H. (8va) A.H. (8va)

vol. off f

A.H. A.H.

2 12 (12) 14 12 10 5 4 5 3

A.H. pitch: A A

Rhy. Fill 1

A.H. (8va) A.H. (8va)

vol. off f

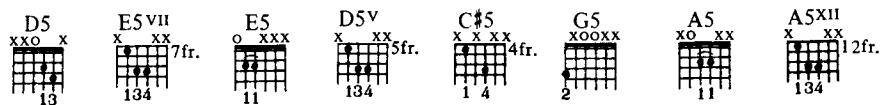
P.M. A.H. A.H.

3 (3) 3 0 5 4 5 3

A.H. pitch: A A

CAN'T STAND THE HEARTACHE

Words and Music by
Rachel Bolan



Moderate Rock ♩ = 146

Intro Tacet E5 D5 E5

Can't stand the heart - ache..

f *sl.* *sl.*

Rhy. Fig. 1

f P.M.-----4 P.M.-----4 P.M.

D5 C#5 A5 E5 D5 E5

slack *1 *1 *Full* *1/2* *sl.* *rake* *vib. w/bar* *vib. w/bar*

trem. bar *slack* *1 *1 *Full* *1/2* *sl.* *rake* *vib. w/bar* *vib. w/bar*

P **Pull bar up.* **The first note of Rhy. Fig. 1 is struck, not tied (this bar only).*

(end Rhy. Fig. 1)

P.M.-----4

Coda *sl.* A5 E5

new tat - too. — She's my sweet lit - tle, sweet lit - tle sis -

The first system of music features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "new tat - too. — She's my sweet lit - tle, sweet lit - tle sis -". Above the melody, there are performance markings: "Coda" with a fermata, "sl." (slur) over a phrase, and "A5" and "E5" above specific notes. The guitar accompaniment is shown in a lower register. Below the guitar staff is a fretboard diagram with fret numbers 0, 2, 7, 9, and 11 indicated.

w/Rhy. Fig. 1 (3½ times) F#5 E5 F5 F#5 A5 E5 F#5 E5 F5 F#5 A5 E5

ter. *sl.*

The second system continues the musical piece. It includes the instruction "w/Rhy. Fig. 1 (3½ times)" above the guitar staff. The vocal melody has the lyric "ter." followed by a slur. The guitar accompaniment features a complex rhythmic figure. A fretboard diagram is provided below the guitar staff, showing fret numbers 0, 2, 7, 9, and 11.

F#5 E5 F5 F#5 A5 E5 F#5 E5 F5 F#5 A5 P.M.

Yeah, yeah, yeah!

The third system of music includes the instruction "P.M." (pizzicato) above the guitar staff. The vocal melody has the lyrics "Yeah, yeah, yeah!". The guitar accompaniment continues with the rhythmic figure. A fretboard diagram is shown below the guitar staff, with fret numbers 0, 2, 7, 9, and 11.

Additional Lyrics

2. Say, every quittin' time is another disease.
 Too many cowboys ridin' high, shootin' low at the knees.
 The back hand boogie is the price you pay for being the squeeze.
 The pettin's getting heavy, got her tongue in her ear.
 Her friend is doing time for kickin' ass on a queer.
 They're in a mental state and all their friends are here. Oh, yes.

2nd Pre-chorus:

She's tellin' lies through her burgundy lips.
 Angel on a mission of mercy.
 She'll get you dancin' with the crack of her whip.
 She'll take you up to heaven in her rocket ship. (To Chorus)

Guitar solo

⑥ open E F#5 w/Rhy. Fill 2

P.M.-----1

Full Full Full Full Full Full

trem. bar

1 A.H. (8va)

Full Full Full Full Full Full

16 14 14 16 14 14 14 16 14 16 16 17 17 (17) 14 6 7

A.H. pitch: E

⑥ open E D5 (Two gtrs.) C#5

P.M.-----1

Full sl. sl. semi-harm. sl. steady gliss.

Full

sl. sl.

(6) 7 9 7 7 9 7 9 11 11 11 9 11 12 12 14 12 14

sl. sl.

D5^v E5^{vii} F#5^{ix}

8va

P P H P P H P

6 6 6 6 3

sl.

12 14 16 12 14 16 12 14 16 15 15 15 17 17 19 20 19 17 16 19 17 17 19 19 19

④ 4fr. F# 2fr. E ⑤ 4fr. C# D.S. al Coda B5

loco

P P P P H P P

3 3

P P P P H P P

19 17 16 19 16 19 17 16 17 16 14 14 16 14 16 14 16 14 14 11 14 11 14 11 15 14 14 14

Rhy. Fill 2

P.M.-----1

(4) 2 4 4 4 2 5 4 5 4 0 2 0

F#5 E5 F5 F#5 A5 E5 F#5

A.H. (8va)

A.H.

A.H. pitch: B#

E5 F5 F#5 A5 E5 F#5 E5 F5 F#5 A5 F#5

w/Rhy. Fig. 2

2. Say, ev -

sl. sl.

2.

A5

new tat - too. She's so sweet, oh! Sweet as can - dy.

trem. bar trem. bar (grad. ascent)

*1

*1

(4) (0)

*Depress bar before striking note.

Chorus
(Two gtrs.)

Rhy. Fig. 4

F#5 E5 F#5 ⑤2fr. 4fr. 2fr. ⑥open B C# B E E5 B5

Well, I know a thing— or two— a - bout - a sweet lit - tle sis -

(type 2) A5 B5 A5 B5 E5 F#5 E5 F#5 (end Rhy. Fig. 4)

ter. Her ma - ma kill her if she knew what she do. She's my

A5 E5 (type 3) w/Rhy. Fig. 4 (1st 5 bars only) F#5 E5 F#5

sweet lit - tle sis - ter. 1. Well, she'll love you black 2.3. Well, she'll love you black

⑤2fr. 4fr. 2fr. ⑥open B C# B E E5 B5 (type 2) A5 B5 A5 B5 E5

and blue. and blue. Sweet lit - tle sis - ter.

3rd time to Coda 1.

F#5 E5 F#5 A5 E5

She's Mo - na Li - sa with a new tat - too. She's my sweet lit - tle,

w/Rhy. Fig. 1 (3 times)

F#5 E5 F5 F#5 A5 E5

sweet lit - tle sis - ter.

Pre-chorus
3rd time w/Fill 1

A5

She got her hands in the cook - ie jar. — Smil - ing like an al - li - ga -

P.M.-----

Asus4 A A5 Asus4 A A5 B5

tor. Mak - in' head - lines in the back of her car. — Tight -

A.H. (15ma) Full

P.M.-----

A.H. Full P.M.

A.H. pitch: B

C#5 D5

lipped now — but sink — ships - a lat - er.

A.H. (8va)

A.H.

A.H. pitch: A

sl.

Fill 1 (end of gr. solo)

sl.

sl.

1st, 2nd Verses
(Two gtrs.)

Rhy.
Fig. 3

E5 F5 F#5 A5
P.M.-----J



1. She blew my mind be - hind the wreck - ing ma - chine. — She was a shit - load of trou - ble called the
2. See additional lyrics

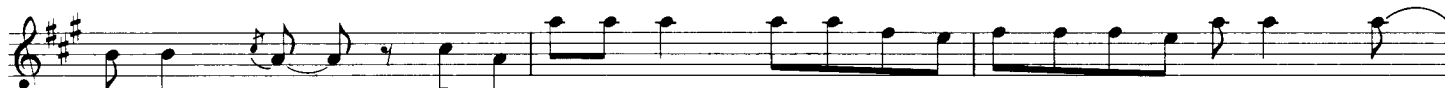
(end Rhy. Fig. 3)

w/Rhy. Fill 1

P.M.-----J

B5

E5

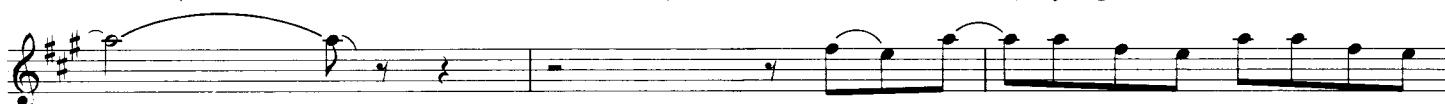


sub - way queen. — Had a hip with bad hab - its and a shake that was a bit ob - scene. —

w/Rhy. Fig. 2
F#5

E5 F5 F#5 A5

F#5 w/Rhy. Fig. 3

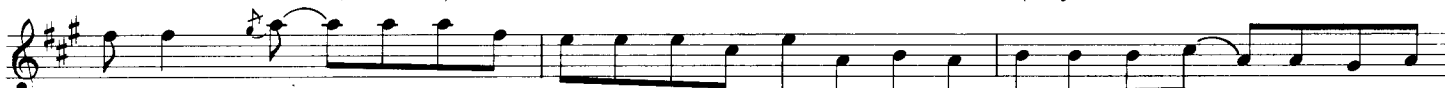


One — night — I caught her run - ning out the

E5 F5 F#5 A5

w/Rhy. Fill 1

B5



cel - lar door. — There was a - bout a mil - lion peo - ple ly - ing flat on the floor. — For such a

w/Rhy. Fig. 1
E5 F#5



sweet lit - tle la - dy, I would swear she's rot - ten to the core! —

E5 F5 F#5 A5

E5

F#5

⑥ open 1fr. 2fr. A5
E F F#

B5



Oh, yea. —

Rhy. Fill 1

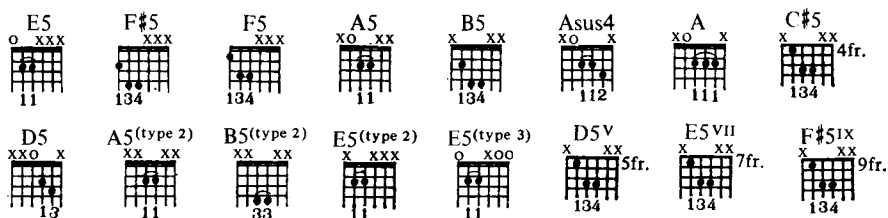
A.H.
(15ma) Full



A.H. pitch: B

SWEET LITTLE SISTER

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Fast Rock ♩ = 184

Intro

Rhy. Fig. 1

F#5

E5 F5 F#5 A5

(end Rhy. Fig. 1)

E5

Full

rake

Full

T

A

B

9 (9) 11 11 (11)

7 (7) 9 9 9

*Only lowest note of chord is played when P.M. is indicated (throughout).

w/Rhy. Fig. 1 (2 times)

F#5

E5 F5 F#5 A5

E5 F#5

A.H. (15ma) Full

A.H. Full

(9) 9 9 9 9 9 (9)

(7) 7 7 7 7 7 6

Rhy. Fig. 2

F#5

E5 F5 F#5 A5

E5

P.M.

sl.

(end Rhy. Fig. 2)

F#5

(cont. in slashes)

sl.

0 1 2 0 0 4 2

(9) 9 11 (11)

(9) 6 9

A5 G5 D(type 3) w/Rhy. Fill 6 A5

down in flames!

8va- Full A.H. Full loco steady gliss. sl. pick slide

Free time

sl. A.H. Full (15ma) P P H H

accel. 3 6

In time (Tempo I)

D (5) open A C (5) open (6) 3fr. A5

P P H H H H H P P P P

grad. rit. 7 6 6 3

Rhy. Fill 6 (Gtr. I)

steady gliss. pick slide

A5 C5(type 2) G5 A5 G5 D(type 3)
 Big guns. — (Big guns.) —
 sl. Full Full Full A.H. Full (15ma)
 hold bend 3 P.M. A.H. Full
 5 5 5 5 17 17 20 8 8 8 8 7 5 7 5 7 7 7

Look at them big guns. (Big guns.)

Annotations: A5, C(type 2), G5, A5, G5, D(type 3), A.H. pitch: A, 3½, Harm. (15ma), trem. bar, *slack, 1, 8, **1, Harm. (8va), 3½, Harm., *slack**1, 8, **1.

| | | | | | |
|-----|-----|-----|---|---|-----|
| (7) | (7) | (7) | 2 | 3 | (3) |
|-----|-----|-----|---|---|-----|

*Depress bar before striking harm.
**Pull up on bar.

[illegible]

w/Rhy. Fig. 4 (1st 2 bars only)

Musical score for the song "She Real-Ly, Real-Ly Got the Big Guns." The score is written for a single melodic line on a treble clef staff. The lyrics are: "She real - ly, real - ly got the big guns. (Big guns.) — She shot me and I'm". The score includes various musical notations such as eighth notes, quarter notes, and half notes. Above the staff, there are labels for fret positions: "A5", "C (type 2)", and "G5". Below the staff, there are fret numbers for each note: 22, 21, 22, 21, 22, 20, 17, 20, 20, 20, 20, 20, 20, 19, 20, 19, 19, 20, 20, 20, 20, 19, 20, 20, 20, 20, 19. The score also includes a "8va" marking and a "hold bend" instruction.

w/Rhy. Fill 5

⑤ 2fr. open B A G5

⑤ 2fr. B5 B B5 *sl.*

P.M.-----

Play sol - i - taire with my hands in the air. _____ An - oth - er night and no bul - lets to spare. _____

A5 C(type 2) G5 A5 G5 D(type 3) A5 C(type 2) G5 A5 G5 D(type 3)

Chorus

w/Rhy. Fig. 4 (5 times)

A5 C(type 2) G5 A5 G5 D(type 3)

She got the big guns _____ point - ed at my _____ heart. _____ Bang, bang, shoot - in' like a

Sya Full 3½ *loco* Full 1/2 Full 1/2 Full 1/4

trem. bar 3½ Full (22) Full 1/2 Full 1/2 Full 1/4

0 8 7 5 7 5 7 (7)

A5 C(type 2) G5 A5 G5 D(type 3)

fir - in' squad. Big guns. _____ She blew me a - way _____ and I went down, down, down in flames. _____

Full Full 1/2 Full *sl.* *let ring -*

grad. release w/fingers Full Full 1/2 Full *sl.*

8 8 8 8 8 8 8 8 7 5 7 7 (7) 7 9 9 7 5

sl.

Rhy. Fill 5 (Gtr. II)

1/2 Full *sl.*

semi-harm.-----4

1/2 Full *sl.*

(4) 5 7 5 7 7 9 7 9 9 9

sl.

Guitar solo

* A5 B5 A5 B5 A5 B5 G5 A5 G5 A5

Gtr. III

Uh. A.H. (8va) Full

1/2

semi-harm.

1/2

P.M. A.H. Full

12 10 7 10 (10) 12

9 0 9 (9) 7 7 5 7 (7) 5

6 (6) 6 (6) 4 2 4

sl.

*Throughout next 5 1/2 bars, Gtr. II substitutes A5 VII, B5 IX & G5 V.

G5 A5 G5 A5 A5 B5 A5 B5

A.H. (8va) Full

Full P.M.-----4

A.H.

7 9 7 9 7 9 7 6

H P P H P H P H H

(6) 7 6 6 7 6 (6) 7 6 6 7 6 9 6 7

A.H. pitch: G#

Ⓢ open 3fr.

A5 B5 E G A5 E/A A5 B5 C5

8va Full

1/2

semi-harm.

Full

Full P H loco H H

3 3

1/2

Full

22 (22) 19 22 19 21 21 19 21 7 7 9 10

5 7 5 7 9 7 8 9 9

P P sl.

Ⓢ 2fr. open

B A G5

w/Rhy. Fill 4

Ⓢ 3fr.

A5 G A5 G5 A5 B5 C5

Bridge w/Fill 3

I'm do - ing time as a back seat Ro - me - o.

Fill 3 (end of Guitar solo)

Rhy. Fill 4 (Gtr.I)

Harm.-----7 (8va)

Harm.-----7

2nd Verse

D(type 3) E G 1/4 (5)open 3fr. D A (5)open (5)open D A C (5)open w/Rhy. Fig. 3 (last bar only) (5)open A C (5)open A D

I met a side - walk preach - er on a roll - er skate.

Full sl. Full Full (Gtr. III out) Full Full (7) 6 5 6 7 5 5 3 (3) sl.

w/Rhy. Fig. 3 (1 1/2 times)

(5)open A D (5)open A C (5)open A C (5)open A D (5)open A D (5)open A C

He said he had the key to Heav - en's gate, huh. Wait for the mov - ie 'cause I

(5)open A C (5)open A C(type 2) D(type 2) Dsus4 D Dsus4 D sl.

been there be - fore. I learned that - a like is a bat - tle, love is war. She got the

Chorus

w/Rhy. Fig. 4 (3 times)

A5 C(type 2) G5 A5 G5 D(type 3) w/Rhy. Fill 2

big guns point - ed at my heart. Bang, bang, shoot - in' like a fir - in' squad.

A5 C(type 2) G5 A5 G5 D

Big guns. It took me by sur - prise. She's got my lov - in' reach - in' for the sky. She's got the

A5 C(type 2) G5 A5 G5 D(type 3) w/Rhy. Fill 2

big guns point - ed at my heart. Bang, bang, shoot - in' like a fir - in' squad.

w/Rhy. Fig. 4 (1st 3 bars only) A5 C(type 2) G5 A5 G5 D(type 3)

Big guns. She blew me a - way and I went down in flames.

1st Verse
w/Rhy. Fig. 1
C/G

C Bb/G C/G

She was a ... a bal - le - ri - na on a sub - way train. —

8va----- loco

w/Rhy. Fig. 2 (2 times)

Bb/G C/G Bb/G

Sti - let - to heels and a can - dy cane. — Looked like a num - ber on a

sta - tion wall. — Hot on the tail — of a so - cial call. —

(Gtr. III out)

⑥ 3fr. C/G G C F5 C ⑥ open 3fr. E G D

P.M.-----

(end Rhy. Fig. 3)

Rhy. A Fig. 3 ⑤ open D ⑤ open A C ⑤ open A C ⑤ open A D

P.M.----- P.M.----- P.M.-----

I wet my lips, I thought I had it made. —

TORNADO

Words and Music by
Matt Fallon and Dave "The Snake" Sabo

Moderate Rock ♩ = 122

(Drums)
* w/Fill 1
Gtr. I

Fdbk.
(8va)

(Band in)
N.C.(Em)

A5 Bb5 A5 N.C.(Em)

Fdbk.

f

P.M.-----

semi-harm.

P.M.-----

sl.

sl.

2 3 2
2 3 2

7 0 (0) 0 3 0 0 3 0 0 (0) 0 3 0

*Gtr. II plays Fill 1, then doubles Gtr. I for rest of song (starting where "Both gtrs." is indicated).

*2nd time 1st note is struck not tied.

A5 A#5 B5

P.M.-----

2 3 4
2 3 4

(0) 0 3 0 0 3 0 0 (0) 0 3 0

Both gtrs.
N.C.(Em)

A5 Bb5 A5 N.C.(Em)

P.M.-----

semi-harm.

sl.

sl.

2 3 2
2 3 2

0 3 0 0 3 0 0 (0) 0 3 0

Repeat and fade

Bb5 A5 G5

P.M.-----

3 2 0
3 2 0

(0) 0 3 0 0 3 0 0 (0) 0 3 0

Fill 1 (Gtr. II)

2½

trem. bar

2½

vib. w/bar

(w/bar)

H P

sl.

14 (14) 14 (14) 16 14 (14)